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never in our experience received a fair trial. Produced only on very rare occasions, they have foundered through the doubt and hesitation of singers, who, though they could perhaps sing out of tune easily enough, stumbled and were at fault when called upon to express the scientific and harmonious discords of the composer.

Admitting that in the full anthems and various canons of the ecclesiastical period alluded to there are many notes and passages of tough and difficult digestion, we shall always consider it as a loss to music that such choruses as "And so will we not go back from thee," "Through God will we do great acts," and others of the like by Purcell and his contemporaries, should have fallen into gradual disuse, and have become almost wholly supplanted by more convenient and popular modern compositions. It seems as if cathedral music had been perpetually subject to the control of such powerful amateurs as his Majesty Charles II., who when good things were recommended to him would reject them, and say "Have I not ears?" It is true that we have no longer the cornets and violins in the organ loft which the King, as head of the church, placed there to assist in playing the symphonies, to the great perplexity of the venerable Dr. Child and Mr. Edward Low; but innovations as complete, though not quite so scandalous, have been gradually established in many of our cathedral and collegiate establishments. Under whose influence and authority the change has taken place is not known; but whoever has the direction seems still to say "Have I not ears?" though not so magisterially and openly as his musical Majesty.

have so honorably appreciated Italian and German art, may be permitted to feel with some nationality the merits of their own countrymen and though to say that poetical expression, bold modulation, and a vigour of style which is found nowhere else, sprung up in England about the Restoration, greatly promoting the advance of music, be merely a commonplace, it may be worth while to repeat it for the sake of the rising generation of musicians. Had crudities and nothing else characterised the composers of the epoch referred to, the neglect of them might be justified; but if phrases of vocal elegance and smoothness are desired, they may be found even in the works of Blow.

(To be continued.)

On Thursday evening the first practice meeting of the various classes of Dr. Mainer's Normal Music School, was held in the Free-trade Hall, and was very numerous and respectably attended. The following extract from a statement in the programme of the evening will best explain the nature of this meeting:—

“ In consequence of a meeting convened by his worship the Mayor, and held in the Town Hall, the Normal Music School of Manchester was opened by Dr. Mainzer on the 15th October last, in Newall's Buildings. Five classes have since been instructed, as follow, viz:—

		Pupils.
1.	15th October, class for operatives, attended by	... 363
2.	" ditto ditto 89
3.	20th October, class for teachers, apprentice-teachers, monitors, and monitresses 382
4.	19th February, class for operatives 576
5.	13th March, ditto ditto 535

1.945

Teachers, apprentice-teachers, and others, since they received their elementary instruction in vocal music at the Normal Music School, where they have acquired considerable proficiency in the singing exercises and choruses, have taught numbers of children in their respective schools; and before the close of the season, the committee intend to have another meeting, superior in number, as it is intended to offer an opportunity to the pupils of the pupils who have attended the Normal Music School to join in the singing exercises.

On Wednesday evening there was a full rehearsal of the 1900 pupils. The hall was quite crowded; there must have been, including pupils and auditors, nearly 5000 persons present.

On Thursday evening there was a very large and respect-

* We write this from memory, at the distance of many years. On referring to the passage, it appears to be softened by the omission of the suspension of the 4th; but the tribute to antiquity is the same.

able audience. John Potter, Esq., mayor, presided over the meeting. Amongst the gentlemen present were the Very Rev. the Dean of Manchester, and several clergymen and ministers of various denominations; Alderman Sir Elkanah Armitage, Mr. Alderman Willert, Messrs. Oliver Heywood, James Atherton, James Murray, Robert Barbour, W. B. Hodgson, LL.D., J. E. Grogan, James Braid, Dr. Beddoes Peacock, Mr. H. B. Peacock, &c.

At the conclusion of the performance, a vote of thanks to Dr. Mainzer was proposed by the Very Rev. the Dean, and seconded by Mr. O. Heywood, and was carried by acclamation.

TO CORRESPONDENTS.

TYRO, Preston.—*An answer shall be sent if you will send name and address.*

J. F., Castle Carey.—*Should address our publisher.*

G. G., Anglesea.—*Your queries relative to Mozart's works shall be answered by post, on receipt of your address.*

A#.—*"Lo my shepherd's hand divine," printed in No. 65, Musical Times, is adapted from the "Kyrie" of Haydn's Seventh Mass, by W. Shore, Esq.*

We must again remind correspondents of the necessity of verifying their communications by accompanying their letters with their real name and address. Numerous queries are put to us, the answers to which are not of sufficiently general interest to warrant the occupation of the space in our Monthly Journal, but in many cases, where the name and address is known, we have answered by private letter. Anonymous letters can only be put on one side and disregarded altogether.

Correspondence.

To the Editor of the "Musical Times."

SIR,—A short time since, I had the pleasure of paying a visit to Snowden, and was much delighted to hear of the progress of singing classes in that mountainous district.

While there I had an opportunity of hearing the Llanberis Society rehearse, and I was quite pleased with the correct manner in which these rural musicians went through their practice. You will, no doubt, be surprised, when I tell you that they have adapted Welsh words to several of Handel's choruses, one of which, "Worthy is the Lamb," they were good enough to sing for me.

When you consider that they are entirely self-taught, being nearly all men from the neighbouring slate quarries, with their younger brothers and sisters, and having no assistance whatever from any instrument, you will wonder that they could be able to "get up" such a difficult chorus as the one mentioned. I thought it a beautiful sight to see them, the women wearing hats and linsey gowns, and the men in their fustians, after their day's labour assembling "with one accord," and making the choruses of *our giant* as "familiar as household words."

I need scarcely say that I have taken an early opportunity of sending them several numbers of the *Musical Times*, to the beautiful music in which, they will ere long, I am sure, adapt Welsh words; and old Snowden will, probably, re-echo some of those sublime strains with which England has been long familiar.

I am, Sir, yours, &c.

Chester.

JOHN OWEN.

To the Editor of the "Musical Times."

SIR,—I have a boy about 13 years of age studying music, who, when any note upon the pianoforte is struck, can tell the note struck though he may be in an adjoining room and not able to see the instrument,—he could do so when only seven years old. Not being much of a musician myself,

I took no notice of the fact, considering it a knowledge that musicians possessed, until I read some time ago a short account of the life of Dr. Crotch, wherein it states that he was able to do the same when very young. I shall be greatly obliged by an answer to the following question from any correspondent of your *Musical Times*: viz.—When any note upon a musical instrument is sounded, are the generality of musicians able to distinguish the name of the note so sounded, or is the knowledge a kind of intuitive perception of the different intervals of sound and not acquired by practice, or can the knowledge be acquired by the study and practice of the art?

Kinver.

J. B.

Brief Chronicle of the last Month.

MENDELSSOHN'S ORATORIO "ST. PAUL" will be performed on the 7th of June, for the Benefit of the Building Fund of King's College Hospital. The Ladies Patronesses make the following statement with respect to this important Charity:—This Hospital was established in the year 1839, in the midst of the distressed and crowded district lying between Holborn and the Strand, and in the immediate vicinity of the great theatres. This district was previously dependent on one dispensary. Since its establishment, in eleven years, no fewer than 144,602 poor persons have received relief; and in the last year alone, 22,309. The original building, taken and fitted up as a Hospital, has become totally unfit for longer use, by reason of the largely increasing number of patients. A Committee has been formed for the purpose of raising funds to build a new Hospital, and to provide for it a permanent endowment. The efforts of this Committee have been attended with great success, but a large sum still remains to be collected. With the view of assisting this Charity, the Sacred Harmonic Society have, with the greatest liberality, placed their services at the disposal of the Committee. It is proposed by this Society to perform the Oratorio of *St. Paul*, on Friday Evening, June 7th, 1850; and the Ladies Patronesses, cordially approving of the design, gladly take this opportunity of recommending that a combined effort should be made to give it success. The whole proceeds of this concert will be devoted to the Building Funds of this Hospital.

ST. MARTIN'S HALL.—Mr. Hullah's Chorus repeated the "Laudi Sion" of Mendelssohn, Mr. Leslie's Festival Anthem, which gains upon acquaintance, and the "Oberon" finale, &c., &c., on the 24th of May. The band on this occasion largely consisting of the members of The Amateur Society. The fact claims honorable notice; and if further occupation spur the members of this body to more rigid and patient practice in such good company, most effective results may be obtained.

KILMARNOCK.—Handel's *Joshua* was performed by the Philharmonic Society of this town, for the first time in Scotland, the Band and Chorus numbering about 100. The whole was most effectively rendered, and the proceeds were given to the proposed Fever Hospital. The Society is conducted by a committee, and on principles so liberal that almost every respectable resident is a member. The subscriptions are fixed at the moderate price of half-a-guinea for six first-seat tickets for the season. The Society is also considerably assisted by the kindness of the Duke of Portland, the County Members, and Gentlemen of the neighbourhood. By economy and management Three